

GETARAN III

BY

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Getaran III

for Orchestra

Jun Yi Chow
2013

Originally “Getaran” is a Malay term for vibration or the feeling of pulse in nature. Inspired by its core idea, *Getaran III* reflects the exciting, dramatic, passionate and stimulating emotion that arouses from our spirit. In addition to the outward expression of energy, *Getaran III* incorporates sophisticated musical movement and elegance to portray the composer’s personal inner depth. From there, the music moves to the next level to allow the music to communicate with the performers and audience, and to allow “getaran”, this excitement vibration, to be experienced as a heart to heart interaction.

The whole music develops in four main sections:

1) *Furioso e energico* (Furious and energetic)

The beginning of *Getaran III* starts with a large mass of sound using center pitch material consisting of F# note in varying timbres among different instrument groups at a low register. Then the music quickly introduces a percussion concertino-like paragraph to interact with the sustaining low sound mass material. This interaction leads to the appearance of a brass bell-like texture in the middle and high registers that reach a climax point and move the music forward to the next section.

2) *Animato* (Animated)

In this section, the music changes characteristic without changing the tempo by involving a number of counterpoint motions demonstrated through different kinds of textures and ensemble combination. Furthermore, unlike the first section, there is more spatial activity and more instrumental virtuosity displays that overlap each other to drive the linear motion forward.

3) *Grazioso* (Gracefully)

In a simpler manner, the music continues from the animated characteristic to an expressive passage cultivated in an elegant and sophisticated style; yet with a peaceful and calm quality.

4) *Piu mosso* and *Agitato* (Agitated coda section)

Starting with a fugal development compositional technique, the coda section slowly builds up and later reaches a point where many different rhythmic layers that counteract with each other to keep pushing the music forward and eventually ending the music at the peak of excitement.

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets
1 Bass Clarinet
2 Bassoons
1 Contra Bassoon

4 Horns in F
3 Trumpets in Bb
2 Trombones
1 Bass Trombone
1 Tuba


Timpani
4 Percussions:
 I: Large Gong, Cow Bell, Brake Drum, Marimba
 II: Snare Drum, Suspended Cymbal, Vibraphone
 III: Tam-tam, 5 Tom-toms
 IV: Bass Drum

Perc. I

Large gong

Brake drum

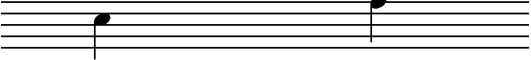
Cow Bell



Perc. II

Snare Drum


Suspended Cymbal



Perc. III

Tam-tam

5 tom-toms



Harp
Strings

Score in C

Duration: 13 minutes

Score in C

Getaran III (2013)
for Orchestra

A Furioso e energico ♩=66

10

Piccolo

Flute 1.2

Oboe 1.2

English Horn

Clarinet in Bb 1.2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1.3

Horn in F 2.4

Trumpet in Bb 1

Trumpet in Bb 2.3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani (hard mallet)

Percussion 1 (Large Gong (hard mallet))

Percussion 2 (Snare Drum)

Percussion 3 (Tam-tam (hard mallet))

Percussion 4 (Bass Drum)

Cow Bell Brake Drum

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

E: F# G: A: B: C: D:

A Furioso e energico $\text{♩} = 66$

14

Picc. *ff*

Fl. 1, 2

Ob. 1, 2 *ff*

Eng. Ha. *ff*

Cl. 1 *ff*

Cl. 2 *p* *f* *p* *ff* *p* *ff*

B. Cl. *p* *f* *p* *f* *p* *ff* *p* *ff*

Bsn. 1 *f* *p* *f* *p* *f* *p* *f* *ff*

Bsn. 2 *f* *p* *p* *ff*

Cbsn. *f* *p* *p* *ff*

Hn. 1, 3 *ff* ^{a2} ⁺

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1 *ff* *p* *f* *ff* *pp*

Tbn. 2 *p* *ff* *p* *sfz* *f* *p*

B. Tbn. *p* *f* *p* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Tba. *ff* *ff* *ff* *pp*

Timp. *p* *f* *sfz* *sfz* *ff* *sfz*

Perc. 1 C.B. Br.D. *mf* *ff* *mf* *ff* *p* *sfz* *ff* *pp* *ff*

Perc. 2 *sfz* *f* *pp* *sfz* *f* *ff* *sfz* *ff* *f* *sfz* *sfz* *sfz*

Perc. 3 T.-L. *pp* *mf* *pp* *ff* *pp* *ff* *pp*

B. D. *p* *sfz* *pp* *mf* *p* *f* *mp* *ff* *pp* *ff* *pp*

Hp.

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ve. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Db. *ff* *pp* *mf* *p* *f* *mp* *ff* *p* *ff* *pp*

[illegible]

This image shows a page of a musical score, likely for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Piccolo (Pic.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1, 3 & 2, 4 (Hn. 1, 3, 2, 4), Trumpet 1, 2 & 3 (Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1, 2 & 3 (Perc. 1, 2, 3), Bass Drum (B. D.), Harp (Hp.), Violin I & II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in a standard musical notation, including notes, rests, and various dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), *pp* (pianissimo), and *f* (forte). There are also markings for articulation and phrasing, such as slurs and accents. A rehearsal mark 'B' is visible at the top right of the page.

44

Picc. *p* *ff*

Fl. 1, 2 *p* *ff*

Ob. 1, 2 *p* *ff*

Eng. Hn. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

B. Cl. *ff* *p* *f* *sfz* *f* *p* *ff* *f* *pp* *f*

Bsn. 1 *sfz* *f* *p* *ff*

Bsn. 2 *sfz* *ff* *p* *p* *ff* *p* *pp* *ff*

Cbsn. *ff* *p* *p* *ff* *ff* *p*

Hn. 1, 3 *a2* *sfz* *f*

Hn. 2, 4 *a2* *sfz* *f*

Tpt. 1 *sfz* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* *p*

B. Tbn. *ff* *p*

Tba. *ff*

Timp. *ff* *pp* *sfz* *ff* *p* *ff*

Perc. 1 C.B. Br.D. *ff* *mf* *ff* *sfz* *f* *mf* *ff*

Perc. 2 Susp. Cymb. *f* *sfz* *Bg.* *p* *f* *sfz* *p* *ff* *sfz* *f* *sfz* *ff*

Perc. 3 Tom-toms *p* *f* *p* *f* *p* *f* *p* *f*

B. D. *f* *sfz* *f* *sfz* *pp*

Hp. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. *pizz.* *sfz*

Vla. *pizz.* *ff* *sfz*

Ve. *ff* *pp* *f* *pp* *pp* *f*

Db. *ff* *pp* *f* *pp* *f* *pp* *p*

53

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *f* *p* *f* *f* *p* *p*

Cl. 1 *f* *p* *sfz* *f*

Cl. 2 *p* *ff* *p* *sfz* *f* *p* *ff* *p*

B. Cl. *pp* *sfz* *f* *pp* *f* *pp* *sfz* *f* *pp*

Bsn. 1 *p* *ff* *p*

Bsn. 2 *p* *p* *ff* *p* *p*

Cbsn. *ff* *p* *ff* *ff* *p* *ff* *ff*

Hn. 1, 3 *p* *ff* *sfz* *ff* *p*

Hn. 2, 4 *p* *ff* *sfz* *ff* *p*

Tpt. 1 *ff* *p* *ff*

Tpt. 2 con sord. *sfz* *ff* senza sord. *ff* *p* *ff*

Tpt. 3 con sord. *sfz* *ff* senza sord. *ff* *p* *ff*

Tbn. 1 *ff* *p* *ff*

Tbn. 2

B. Tbn.

Tba.

Timp. *pp* *ff* *sfz* *pp*

Perc. 1 C. B. Br. D. *mf* *ff* *sfz* *ff* *sfz* *f*

Perc. 2 Susp. Cymb. *p* *f* *sfz* *ff* *mf* *sfz* *p* *f* *p* *f*

Perc. 3 Tom-L. *mf* *p* *f* *mf* *sfz* *ff* *p* *f* *p* *f*

B. D. *ff* *pp* *pp* *f* *p* *f*

Hp. *f*

Vln. I pizz. *sfz*

Vln. II pizz. *sfz*

Vla. pizz. *sfz*

Vc. *f* *pp* pizz. *sfz* pizz. *sfz*

Db. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

This page of the musical score covers measures 61 through 70. It is a complex orchestral and percussion score. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion 1 (C.B., Br.D., L.G., l.v.), Percussion 2 (Susp. Cymb., Sn.D., l.v., Bg.), Percussion 3 (Tom-L., 5), and Double Bass. The score is marked with various dynamics such as *p*, *ff*, *sfz*, *mf*, *f*, and *pp*. It also includes performance instructions like *arco unis.* and *sfz sempre*. A large 'C' time signature is prominently displayed at the top and bottom of the page.

69

Picc. *p* *ff*

Fl. 1 *p* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1,3 *ff* *mf* *ff* *mf* *mf* *ff* *ff* *sf* *ff* *p* *ff*

Hn. 2,4 *ff* *mf* *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

Tpt. 1 *p* *ff* *mf* *ff* *sf* *ff* *mf* *ff* *mf*

Tpt. 2 *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff* *ff*

Tpt. 3 *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *p* *f* *p* *f*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *pp* *ff* *f* *pp* *ff* *lv.* *ff*

Perc. 1 C.B. Br.D. *mf* *ff*

Perc. 2 Sn.D. *pp* *f* *pp* *f* *pp*

Perc. 3 T.-t. *pp* *f* *pp* *f* *pp* *lv.* *f* *pp* *f* *lv.* *f*

B. D. *pp* *f* *ff* *pp* *sf* *f* *pp* *f*

Vln. I *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vln. II *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vla. *ff*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Db. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

82

Picc. *ff* *p* *f*

Fl. 1,2 *ff* *p* *ff*

Ob. 1,2 *ff* *p* *ff*

Eng. Hn. *ff* *p* *ff*

Cl. 1,2 *ff* *p* *ff*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3 *sfz* *f* *p* *f* *p* *p*

Hn. 2,4 *sfz* *f* *p* *f* *p* *p*

Tpt. 1 *f* *p* *f* *p* *f* *p*

Tpt. 2 *f* *p* *f* *p* *f* *p*

Tpt. 3 *f* *p* *f* *p* *f* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *p*

Perc. 1

Perc. 2 Bg. *f*

Perc. 3 Tom-t. *f*

B. D. L.v. *f*

Hp. *p* *f*

Vln. I *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla.

Vc. *p* *mf* *p*

Db. *ff* *p* *p*

This page of the musical score, numbered 91, continues the orchestral arrangement. It features a variety of instruments including Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Basset Horns 1 & 2, Contrabassoon, Horns 1, 3, and 2, 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Percussion (Cymbals, Tom-Toms, Snare Drum), Harp, Violins I & II, Viola, Violoncello, and Double Bass.

The score is characterized by its intricate notation, which includes numerous dynamic markings such as *f*, *p*, *ff*, *sfp*, and *sfz*. It also contains detailed articulation and phrasing symbols, including slurs, accents, and breath marks. Performance directions like "div." (divisi) are used for string sections, and "arco" indicates when string players should play with their bows.

The overall texture is dense and dramatic, typical of late Romantic or early 20th-century orchestral music. The page concludes with a repeat sign and a first ending bracket labeled "(8)".

99 **D** Animato

13

D Animato

14

110

Picc. *f* *p* *f* *p*

Fl. 1,2 *f* *p* *p*

Ob. 1 *p* *f* *p* *f* *p*

Ob. 2 *p* *f* *p* *f* *p*

Eng. Hn. *p* *f* *p* *p*

Cl. 1,2 *p* *f* *p* *p*

B. Cl. *p* *f* *p* *p*

Bsn. 1 *p* *f* *p* *f* *p*

Bsn. 2 *p* *f* *p* *f* *p*

Cbsn. *p* *f* *p* *f* *p*

Hn. 1,3 *p* *f* *f* *p* *f*

Hn. 2,4 *sf* *f* *sf* *f* *f*

Tpt. 1 *mf* *p* *f*

Tpt. 2,3 *mf* *p* *f*

Tbn. 1 *mf* *p* *mf*

Tbn. 2 *f* *p* *p* *mf*

B. Tbn. *f* *p* *p* *mf* *p* *f*

Tba. *p* *mf*

Timp.

Perc. 1 C.B. Br.D. *mf* *f* *mf* C.B. *f*

Perc. 2 Susp. Cymb. *sfz* Sn.D. *p* *f*

Perc. 3 Tam-t. *mp* Tom-t. *p* *f* T.-t. *p* *mf*

B. D. *sf* *p* *f* *p* *f*

Hp. *mf* *mf* *mf* *mf* *D#*

Vln. I unis. *p* *f* div. a3 *p* *ff*

Vln. II unis. *p* *f* div. a3 *p* *f* *p* *ff*

Vla. unis. *p* *f* div. *p* *f* *p* *mf* *tr*

Vc. arco *p* *f* pizz. *sf* *p* *ff* *mf* *ff*

Db. arco *p* *f* pizz. *sf* *p* *ff* *mf* *ff*

123

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Temp.

Br.D.

Perc. 1

Susp. Cymb.

T.-t.

Perc. 3

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

131

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Eng. Hn. *f* *p* *f* *p*

Cl. 1,2 *f* *p* *f* *p*

B. Cl. *ff* *f* *p* *f*

Bsn. 1 *ff* *f* *p* *f*

Bsn. 2 *ff* *f* *p* *f*

Cbsn. *ff* *f* *p* *f*

Hn. 1,3 *f* *pp* *a2* *p* *f*

Hn. 2,4 *a2* *p* *f* *a2* *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f* *p* *f* *p* *f*

Tba. *f* *f* *p* *f* *p* *f*

Timp. *ff*

Perc. 1 C.B. Br.D. *f* To Mar. *f* Marimba *f*

Perc. 2 Susp. Cymb. *sfz*

Perc. 3 Tom-t. *f*

B. D. *f* *p* *f*

Hp. *f* *f* *mf* *mf* *mf*

G# B# C#

Vln. I unis. *f* *mf* pizz. *sfz* *sfz* arco div. *pp* *mf* *pp*

Vln. II unis. *f* *mf* pizz. *sfz* *sfz* arco div. *pp* *mf*

Vla. *f* *mf* pizz. *sfz* *sfz* arco *f* arco div. *pp* *mf* unis. *f*

Ve. pizz. *sfz* *sfz* arco *p* *f* pizz. *f* *f* arco *f*

Db. pizz. *sfz* *sfz* arco *f* pizz. *f* *f* arco *f*

E

17

141

The musical score for measures 141-144 features a variety of instruments and complex notation. The woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) and brass (Horns, Trumpets, Trombones, Tuba) sections play melodic and harmonic lines, often with triplets and dynamic markings. The percussion section includes Timpani, Maracas, Suspension Cymbal, Tom-tom, and Bass Drum, providing rhythmic support. The Harp plays a melodic line in the lower register. A rehearsal mark 'E' is placed at the beginning of the score.

145

Picc. *f* *p* *f* *f*

Fl. 1, 2 *f* *p* *f* *p*

Ob. 1, 2 *f* *p* *f* *mf*

Eng. Hn. *f* *p* *f* *p*

Cl. 1, 2 *f* *p* *f* *p*

B. Cl. *ff* *f* *p*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Cbsn. *ff*

Hn. 1, 3 *p* *f* *p* *mf* *f* *p*

Hn. 2, 4 *p* *f* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp.

Mar.

Susp. Cymb.

Perc. 2 *sfz*

Tom-t.

Perc. 3 *ff*

B. D.

Hp. *f*

Vln. I *div.* *p* *sim.* *p*

Vln. II *div.* *p* *mf* *p* *sim.* *p*

Vla. *div.* *p* *mf*

Vc. *ff* *f* *p* *mf* *pizz.*

Db. *ff* *f* *p* *mf* *pizz.*

150

F _q	A _q	B _q
C _b	D _q	

156

Picc. *p* *mf* *p*

Fl. 1, 2 *f* *p* *mf* *f* *p* *mf* *fp* *f*

Ob. 1 *mf* *p* *p* *mf* *p*

Ob. 2 *mf* *p* *pp* *mf* *p*

Eng. Hn. *p* *mf*

Cl. 1, 2 *mf* *a2* *mf* *p*

B. Cl. *p* *mf* *pp* *f*

Bsn. 1 *mf* *p* *mf* *p* *mf*

Bsn. 2 *mf* *p* *mf*

Cbsn.

Hn. 1, 3 *p* *f* *pp* *mf*

Hn. 2, 4 *p* *f* *pp*

Tpt. 1 *p* *f*

Tpt. 2, 3 *p* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *p* *mf* *p*

Timp.

Mar. *mp*

Perc. 2

Perc. 3

B. D.

Hp. *f* *mf*

Go
C#

Vln. I *f* *div.* *mf* *p* *p* *f* *unis.* *f* *p* *div.* *p*

Vln. II *f* *fp* *p* *f* *div.* *p* *mf* *unis.* *mf* *div.* *mf*

Vla. *f* *unis.* *p* *f* *div.* *p* *mf* *p*

Ve. *p* *mf* *unis.* *p* *mf* *pizz.* *p* *arco* *p* *mf* *p* *mf*

Db. *pizz.* *f* *arco* *p*

163

169

176

Picc. *p* *f* *f* *f* *p*

Fl. 1, 2 *f* *f* *f* *a2* *f*

Ob. 1 *p* *f* *p* *mf*

Ob. 2 *p* *f* *p*

Eng. Hn. *f* *p*

Cl. 1 *f* *f*

Cl. 2 *f* *f*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Hn. 1, 3 *f*

Hn. 2, 4 *p* *f* *p* *a2*

Tpt. 1 (con sord.) *p* *f* *fp* *f*

Tpt. 2, 3 con sord. *p* *f* *fp* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *p* *mf* *p* *f*

B. Tbn. *p* *mf* *p* *f*

Tba. *p* *mf* *p* *f*

Timp.

Mar. *f*

Perc. 2

Perc. 3

B. D. *f* *pp*

Hp. *ff* *mf dolce* *f* *p*

Vln. I *f* *ff* *p espress.*

Vln. II *mf* *f* *ff* *p espress.* *p* *mf*

Vla. *mf* *f* *mf* *f*

Vc. *p* *mf* *mf dolce* *f* *p*

Db. *p* *mf*

F Grazioso

182

Pic.

Fl. 1.2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

B. D.

Hp.

F. Grazioso

Vln. I

Vln. II

Vla.

Vc.

Db.

189

poco rit. $\text{♩} = 60$

Vibraphone I.v.

$E\flat F\sharp G\sharp A\sharp$
 $B\flat C\sharp D\sharp$

poco rit. $\text{♩} = 60$

206

Picc. *n*

Fl. 1.2 *p* *f* *p*

Ob. 1.2

Eng. Hn.

Cl. 1.2 *p* *f* *p*

B. Cl. *mf* *n* *p* *f* *p*

Bsn. 1 *mf* *n* *p* *f* *p*

Bsn. 2 *mf* *n* *p* *f* *p*

Cbsn.

Hn. 1.3 *mf* *p*

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1 *pp* *mf* *pp* *p* *f* *p*

Tbn. 2 *pp* *mf* *pp* *p* *f* *p*

B. Tbn. *pp* *mf* *pp* *p* *f* *p*

Tba. *pp* *mf* *pp* *p* *f* *p*

Timp. (soft mallet) *p*

Mar. (soft mallet) *pp* *mp* *pp*

Vib. *p*

Perc. 3

B. D.

Hp. *f* *pp* *f* *p*

Vln. I *p* *mf* *p* *p* *mf* *p*

Vln. II *p* *mf* *p* *p* *mf* *p*

Vla. *p* *mf* *p* *p* *mf* *p*

Vc. *p* *mf* *p* *f* *p* *f*

Db. *p* *mf* *p* *f* *p* *f*

222

poco rit.

222

poco rit.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Perc. 3

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

pp

sf

senza sord.

con sord.

l.v.

poco rit.

G Più mosso ♩=112

235

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Perc. 3

B. D.

Hp.

G Più mosso ♩=112

Vln. I

Vln. II

Vla.

Vc.

Db.

un.

mf

un.

p

f

div.

pp

mf

243

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Perc. 3

B. D.

Hp.

E \sharp F \sharp G \flat
C \flat

B \flat

Vln. I

Vln. II

Vla.

Vc.

Db.

243

244

245

246

247

248

249

250

[illegible]

259

Picc.

Fl. 1.2

Fl. 2

Ob. 1.2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Perc. 3

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

III

II

(con sord.)

senza sord.

(con sord.)

(con sord.)

pizz.

arco

arco div.

$E\flat$ $G\flat$ $A\flat$
 $B\flat$ $D\flat$

$A\flat$

$B\flat$ $D\flat$

sfz

H Agitato ♩=112

268

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1.3 *p* *f*

Hn. 2.4 *p* *f*

Tpt. 1 *mp* *f*

Tpt. 2.3 *mp* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

B. Tbn. *f* *p* *f*

Tba. *f*

Timp. *f*

Mar. *f* *p* *f*

Vib. *f*

Perc. 3 *mf* *f*

B. D. *f*

Hp. *f*

H Agitato ♩=112

Vln. I *f*

Vln. II *f* *div.*

Vla. *p* *f*

Vc. *f*

Db. *f* *p* *f*

DE

[illegible]

[illegible]

300

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Perc. 3

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

div. a3